

N.Y. 1899.

Aa

AA

99

499

246.

THE ***

E. W. TISDALL
COLLECTION.



CL.

*A a
small*

NO.

499

ACC.

LIBRARY

M. KNOEDLER & CO.

556-8 FIFTH AVE.

NEW YORK

S M

Sale No. 1395.

Fifth Avenue Art Galleries,

366 and 368 Fifth Avenue,

Between Thirty-fourth and Thirty-fifth Streets.

Catalogue of

Paintings

Comprising the
Collection of ✻

EDWARD W. TISDALL,
OF NEW YORK CITY.

To be Sold at Auction on

Thursday Evening, February 2,

At 8 O'Clock.

On view from Saturday, January 28, to evening of sale.

JAMES P. SILO, . Auctioneer.

1899.

CONDITIONS OF SALE.

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the purchase-money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase-money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which, the undersigned will not hold himself responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

4. The sale of any article is not to be set aside on account of any error in the description, or imperfection, and no warranty whatever is made. All articles are exposed for public exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency (if any) attending such resale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

JAMES P. SILO,
Auctioneer.

ARTISTS REPRESENTED

IN THE

E. W. Tisdall Collection.



Barker, 38.
Bellanger, 10.
Berghem, 66.
Bloemen, J. F. van, 37, 65.
Bloemen, P. van, 43.
Bourgeois, 39.
Brakenburgh, 36.
Breen, van, 40.
Bunce, 15.
Burgh, van den, 34.
Calame, 9.
Canaletto, 74.
Constable, 70.
Cottet, 12.
Coypel, 33.
Creswick, 35.
Does, van der, 41.
Everdingen, van, 32.
Fuller, 19.
Fyt, 42.
Gainsborough, 69.
Gelder, de, 72.
Goyen, van, 71.
Helst, van der, 47.
Hondecoeter, 31.
Howard, 44.
Ibbetson, 45.
Janson, 30.
Kaltenmoser, 3.
Kavanagh, 8.
Kellogg, 7.
Kneller, 29, 46.
Koekkoek, 13.
Koninck, de, 67.
Lachenwitz, 2.

Lawrence, 63.
Lancret, 59.
Lith, van, 28.
Michau, 27.
Mierevelt, 26, 53.
Minor, 5.
Mompers, de, 25.
Muhlig, 4.
Murphy, 14.
Nattier, 60.
Neer, vander, 23.
Nooms (Zeeman), 58.
Ostade, van, 24.
Panninni, 57.
Peale, 11, 17.
Poelenburg, van, 62.
Poussin, 61.
Preti, 56.
Ridolfi, 55.
Rivers, 16.
Romney, 75.
Saftleven, 54.
Sluys, van der, 22.
Snayers, 68.
Thaulow, 18.
Tirado, 6.
Tischbein, 21.
Uden, van, 50, 51.
Unknown, 20, 48, 52.
Vernet, 64.
Vanvitelli, 76.
Volpini, 1.
Werff, vander, 49.
Zurbaran, 73.

THE
BLUMENBERG
PRESS
NEW YORK

CATALOGUE.

I

A. VOLPINI.

ITALIAN.
CONTEMPORARY.

Ready for the Opera.

44 x 28.

An example by a Venetian artist of note, which tells its own story.

2

SIGMUND L. LACHENWITZ.

GERMAN.
1820—1868.

Dogs.

22 x 27.

An excellent example of this artist, who was one of the lights of the Düsseldorf School. His animal pictures are deservedly prized, and found in almost all the German museums.

3

KASPER KALTENMOSER.

GERMAN.
1806—1867.

In the Café.

26 x 32.

This representative of the so-called Munich School formed himself principally through the study of nature in the Bavarian and Tyrolese Alps, where the subject of this interesting genre is undoubtedly found. The picture is full of animation and the various characters are truthfully portrayed.

4

MENO MUHLIG.

GERMAN.
1829—1873

The Alpine Hunter.

25 x 28.

The stag, fallen in the gorge, while hunter and dog are eagerly rushing over the bowlders, present an interesting picture of this painstaking artist. The mountain scenery is well portrayed; there is a breath of fresh air emanating from these heights.

5

ROBERT C. MINOR.

AMERICAN.
CONTEMPORARY.

Landscape.

12 x 16.

This artist, born in New York in 1840, is too well known for extended comment. His beautifully toned pictures of deep and rich color adorn many walls. His landscapes are eagerly sought for, and are generally sold when appearing in the various exhibitions to which this artist contributes.

6

F. TIRADO.

ITALIAN.
CONTEMPORARY.

At His Toilet.

10 x 13.

The excellent textures shown in this little painting mark the Venetian artist as a man of careful execution. The conception is in a style well favored by many, and shows the delicate humor of a story-telling picture.

6

M. K. KELLOGG.

AMERICAN.
1811—1890.**Persian Water Carrier.**

36 x 24.

This famous connoisseur and good painter devoted himself principally to Oriental subjects, of which this is a good example, showing his subdued and yet rich color.

JOHN KAVANAGH.

AMERICAN.
CONTEMPORARY.
DIED 1897.**An Old Lady.**

23 x 17½.

A promising artist, all too soon taken from his career. The sure strokes of the brush bring out character studies in the heads which Kavanagh loved to paint. The white cap and fichu of this old lady show the experienced hand which was able, after his studies at the Julian School, to detach itself from the images of Parisian *grisettes*, and grasp the meaning of more serious subjects.

ALEXANDER CALAME.

SWISS.
1810—1864.**Landscape.**

16 x 20.

Calame was the son of a stonecutter, and went to Geneva, where, in 1830, he became a pupil of Diday, whom he afterward succeeded as master of the Art School. He is considered the best depicter of Alpine scenery. His mountain landscape, without becoming panoramic or theatrical, impresses one with the grandeur of rocky eminence. This roaring mountain torrent is a representative example. The "Calame" pictures generally have brought from £200 to £300 in English sales.

10

CAMILLE FÉLIX BELLANGER.

FRENCH.
CONTEMPORARY.

Lady with a Rose.

33 x 26.

Bellanger is a pupil of A. Cabanel and of Bouguereau. He received his medal in 1875. His work is signalized by grace and good execution, shown in the excellent handling of the white drapery in this picture.

11

REMBRANDT PEALE.

AMERICAN.
1787—1860.

George Washington and His Horse.

36 x 24.

Author and artist, Rembrandt Peale was an ornament and an honor to early American Art. His portrait of Washington, purchased by the United States Senate in 1832 for \$2,000, established his reputation. Like Gilbert Stuart, he made many replicas of Washington's Portrait, to each, however, devoting as much painstaking care as if it were a new composition.

12

CHARLES COTTET.

FRENCH.
CONTEMPORARY.

Boats by Moonlight.

18 x 21½.

Charles Cottet is one of the rising French painters whose works are greatly sought after at present in Paris. This picture gives the impression of being painted by a "Luminarist," modified by reason; the reflection on the water, even under the waves, is remarkably clever in handling. Cottet's pictures have recently greatly risen in value.

13

B. C. KOEKKOEK.

DUTCH.
1803—1862.

Landscape.

16 x 20.

Barend Cornelis Koekkoek was a painter who had cut loose from Academic methods, even in the time when such action was an unpardonable heresy. He painted nature, perhaps somewhat conventionally, but still as a forerunner of the best landscapists of the schools of the 30's. His beautiful landscape in the Metropolitan Museum proves this. The fine quality and rich tone in the painting before us, showing the edge of the woods, is a worthy example.

14

J. FRANCIS MURPHY.

AMERICAN.
CONTEMPORARY.

Landscape.

14 x 19.

This member of the Society of American Artists, who received the Hallgarten Prize in 1885, and the Webb Prize in 1887, has familiarized the collector with his pleasing landscapes, which are always *sui generis*. His is the touch of one who loves Nature in her ripe state—golden grain, late summer trees, the vineyard full.

15

W. GEDNEY BUNCE.

AMERICAN.
CONTEMPORARY.

View in Venice.

16 x 18.

"I met on the avenue Mr. W. Gedney Bunce, who has been away from New York for fifteen years, painting 'for all the crowned heads of Europe' his Venetian water colors, by which he is also known here. It is a

pity that this artist should employ his faculties for such pretty scenes, when twenty years ago he used to paint strong and vigorous oils of Turner-esque color. One need but see the examples which Cottier has, or which are found in some private collections. Lately I saw a little still-life of his in which an apple is painted, equal to any still-life of Vollon, Preyer or Heda, and again a sunset on a lake, which has all the luminosity and shadow effects of John Ruskin's idol."

This painting shows how even his Venetian views may be infused with luminous strength and great brilliancy.

16

LEOPOLD RIVERS.

ENGLISH.
CONTEMPORARY.

Autumn.

Water Color.

19 x 30.

This artist, a protégé of the late Sir Frederick Leighton, received the "Chantry Bequest" at the London Water Color Society in 1892. The beautiful color of this landscape is unusually rich for this medium, giving it almost the solidity of oil. Rivers stands in the front rank of the great English water color painters, and his works command from £100 to £300.

17

REMBRANDT PEALE.

AMERICAN.
1787—1860.

Portrait of Mrs. M——.

30 x 25.

It is with pleasure that we may point to this early production of American portraiture by one who was privileged to paint the leaders of American history of the first half of this century, among whom were President Jefferson, Oliver H. Perry, Thomas Sully, Martha Washington, Mrs. Madison, and the sculptor Houdon.

10

FRITS THAULOW.

NORWAY.
CONTEMPORARY.**Moonlight.**

Pastel.

19 x 27.

"Thaulow stands in the foremost rank of the new men in European art, painting with a power that often almost touches upon roughness, but never without a vein of poetic feeling. He is best known by his landscapes, and I know of no one who equals him in the delineation of wintry weather, wastes of snow, icebound waters, sullen skies, lowering in menace over scenes swept by bitter blasts, or shuddering with the frosts.

"Yet I remember seeing an entirely different picture of his at Delmonico's two years ago; a subject more in the line of Raffaelli choosing. It was taken in the very heart of London, depicting the entrance to Hyde Park at the Marble Arch. Great Cumberland street, alive with business, cabs and pedestrians. The massive structure rears itself solidly yet gracefully against the background of the Park. The declining sun, lighting the summit of the arch, suffusing the whole with the warm atmosphere of a late afternoon."

In the night scene before us the artist is at his best. A village street, the low, one-story, thatch-roof cottages, with white walls bathed in the silvery moonlight, the very air thrilling with the scintillation of the light beams reflecting from the luminous walls. The same poetic feeling in the quiet, restful village night, or in the busy world mart, or in the stupendous boulders of a Titan's theatre.

GEORGE FULLER.

AMERICAN.
1822—1884.**Autumn Landscape.**

24 x 36.

"The French Romanticists—the inheritors of the English directly and Old Masters generally—had driven out the Düsseldorf School, and good art canons held the

esteem of the knowing. A party of the new converts, so the story goes, and it doesn't matter whether it is literally true, were caught in a summer shower and sought shelter under Mr. Fuller's roof.

"They were admirers of Millet and other Barbizon men, examples of whom were already coming to Boston, and, it goes without saying, any real lover of those men would like Fuller or any other good man.

"They were enthusiastic over his works: their discovery—and there is nothing more fascinating than to be a Christopher Columbus. The upshot was, Fuller was dragged back into the world, now an appreciative one. Our National Academy promptly took him up, and Fuller unfortunately died."

This picture is a representative example of the most American of our American painters.

20

UNKNOWN.

Dancing Girl.

18 x 20.

The example presents a Moorish Interior, of deep and rich color, although somewhat defective in drawing. The Monticelli feeling pervading, stamps it as the work of a follower of this erratic artist.

21

JOHANN HEINRICH TISCHBEIN.

GERMAN.
1722—1789.

Family Group.

26½ x 47½.

History and portrait painter; was first instructed by the Court painter, Freese, in Cassel, and went to Paris, where he was influenced by Boucher and Watteau. His reputation as a graceful artist procured him the appointment as Court painter to the Landgrave William VIII. of Hesse. This example shows the academic taste yet excellent draughtsmanship of one whose pictures are deservedly prized.

12

JACOBUS VAN DER SLUYS.

DUTCH.
1660—1736.**Men and Boats.**

15½ x 18.

Van der Sluys was a genre and portrait painter, a pupil of Arie de Voisand, of Slingelandt, in whose style he painted assemblies and festivals of excellent execution and brilliant coloring. The Leyden Museum has several of his pictures, which, however, are not very numerous. This Dutch landscape, with sixteenth century houses, shows the manner of his work.

AART VANDER NEER.

DUTCH.
1619—1682.**Moonlight.**

18 x 29.

This painter was famous for "the penetrating melancholy of moonlight." No other painter has ever depicted so truthfully the lights and shadows incident to the time when

"Into the darkness and hush of night,

Slowly the landscape sinks and fades away."

This landscape is wonderfully strong, with a grand cloud effect.

ADRIAN VAN OSTADE.

DUTCH.
1610—1685.**Head.**

11½ x 8¼.

His scenes were taken from the ordinary peasant life. Although his subjects are trivial, and dealt with from the comic and grotesque point of view, they are still redeemed by artistic qualities of a high order, by consummate skill in composition and refined delicacy of color. The study head, here presented, shows the golden tint which indicates the gradual influence of Rembrandt over the earlier cooler tone of Ostade.

JOOST DE MOMPERS.

FLEMISH.

1564—1634.

Landscape.

17½ x 23½.

Joost de Momper was an artist of repute in his day. He often introduced mountains and large masses of stone in his landscapes, bestowing considerable care in working up the foreground, plants, &c. Van Balen and Breughel occasionally painted the figures in his landscape, of which the landscape before us seems to be an example.

M. J. MIEREVELT.

DUTCH.

1568—1641.

Portrait of a Dutch Lady.

26 x 21.

Michel Janssen Mierevelt, the celebrated Dutch portrait painter, was the son of a clever goldsmith, and in the careful drawing found in all his portraits we might perhaps find the early training of the exact handling of tools imbibed from his father. Still his touch is somewhat heavy, which brings out more force and character in his heads. Spite of the prodigious labors of his long life, resulting in over 3,000 portraits, his work has always commanded good prices at sales in England and Holland.

THEOBALD MICHAU.

FLEMISH.

1676—1765.

The Gleaners.

11 x 16¼.

Michau's work has sometimes been confused with that of the younger Teniers, whom he strongly resembles. He became master of the guild in Brussels in 1698. His work is not often met with. The example before us is a usual subject with this painter.

D. VAN LITH.

DUTCH SCHOOL
OF 1670.**Christ in the Temple.**

20 x 16.

A composition of precise figuring and exact architectural drawing. The color is soft and pleasing. But little is known of the artist, whose work appears rarely in the auction room.

SIR GODFREY KNELLER.

DUTCH.
1646—1723.**Portrait of a Girl.**

20½ x 17.

This portrait painter, reputed to have studied under Rembrandt and Ferdinand Bol, settled in England in 1647, where he became Court painter after the death of Sir Peter Lely. Although he had a facile and meretricious style, he yet often showed greater strength, especially in his simpler subjects.

JOHANNES JANSON.

DUTCH.
1729—1784.**Moonlight.**

12 x 17.

Janson was born in Amboyna, Dutch East Indies, but brought to Holland when eight years of age. At first he became an engineer officer, but resigned to take up painting. His good breeding is shown in the refined manner in which this moonlight scene is handled.

MELCHIOR DE HONDECOETER.

DUTCH.
1636—1695.

Poultry and Pigeons.

37 x 44½.

The works of Melchior de Hondecoeter are superior to those by his father or grandfather, both distinguished artists. He excelled in painting birds, the actions and plumage of which, as may be seen in this example, he represented with surprising truth. All his works are beautifully colored and finished, and are among the best pictures of such subjects by Dutch artists.

ALLART VAN EVERDINGEN.

DUTCH.
1621—1675.

Landscape.

27 x 21.

Van Everdingen was the master of Bachhuysen, the marine painter, and of Ruysdael, whose style, so individual, was yet formed by this excellent and vigorous landscapist. It is said that during a voyage to the Baltic he was shipwrecked on the coast of Norway, and many of his pictures represent the wild scenery and waterfalls of that country. This example of a hermit in a rocky cañon was inspired by the land of the fjords.

C. A. COYPEL.

FRENCH.
1694—1752.

St. Cecilia.

18 x 14.

A history and portrait painter, whose excellent technique secured him the honor of member of the Academy in 1715, and the appointment of Professor in 1730; in 1747 he was made the Court painter. In the work of Diaz may be seen the influence of Coypel's color, which is very apparent in this example, particularly in the background.

34

ADRIAN VAN DEN BURGH.

DUTCH.
1697—1737.

The Tired Hunter.

18 x 14.

A pupil of the engraver Houbraken, this artist is best known for the large guild piece, containing the portraits of the seventeen directors of the mint, Dordrecht. His careful lines come out in the brushwork of this example, which also shows his facility in portraying the everyday scenes of tavern life without the broadness of a Jan Steen or Teniers.

35

THOMAS CRESWICK.

ENGLISH.
1811—1869.

Through the Gate.

11 $\frac{5}{8}$ x 9 $\frac{5}{8}$.

This excellent painter, born in Sheffield, came to London in 1828 and shortly afterward began to exhibit at the British Institution and the Royal Academy, where his works met with great favor, while his "Pathway to the Village Church" was purchased for the National Gallery. His works have always been exceedingly popular owing to the agreeable subjects he selected, of which this picture is an excellent example. The delightful color, the well-executed composition, the subtle hint of the sheep leader first past the gate, all combine to make this a charming picture.

36

RICHARD BRAKENBURGH.

DUTCH.
1650—1702.

Head.

6 x 5.

This pupil of Hendrik Mommers shows somewhat the influence of Adrian van Ostade in the genre pictures which he mostly painted. This study head is full of character and an excellent portrait of some cobbler or tavern frequenter of those days.

J. F. VAN BLOEMEN.

FLEMISH.
1662—1740 (?)

Landscape and Figures.

13 x 30½.

Jan Frans Van Bloemen was baptized in Antwerp, May 12, 1662. He went early to Rome, where his work was influenced by Claude Lorrain and Gaspar Poussin. Although lacking the grandeur of conception of the latter, he excelled him in the delicate gradation of distance, whence he was called "l'Orizonte." The grouping of the figures in this market scene is distinct; there is no confusion, with active movement in the drawing.

BENJAMIN BARKER.

ENGLISH.
1776—1838.

Landscape.

26 x 31.

This artist was the brother of Thomas Barker, of Bath, and, like him, appears to have learned by copying the Old Masters, the influence of whom is readily seen in the landscape. The figures, making ready to enter the ferry at the landing, are well conceived, adding life to the landscape, which itself is beautifully composed and of rich tone. The works of Benjamin Barker are far rarer than those of his brother.

SIR FRANCIS P. BOURGEOIS.

ENGLISH.
1756—1811.

Battle Scene.

30 x 40.

The father of this artist was a Swiss watchmaker, who had emigrated to London. He formed his artistic reputation after his travels through France, Holland and Italy, and by his exhibitions at the Royal Academy from

1779 to 1810, where his work was greatly admired. Although he is somewhat mannered in his landscapes, we find in compositions like the present a strong and vigorous personality.

Bourgeois was knighted by the King of Poland in 1791, and on account of his excellent work was made landscape painter to the Court in 1793 by George III.

40

A. VAN BREEN.

DUTCH.
1590—?

Winter in Holland.

26½ x 35.

In 1629 Adam Van Breen had made a reputation in the painters' guild of Amsterdam and was noted for his remarkable portrayal of Dutch winter scenes, of which this is a characteristic example, equaling his "Vyverberg at The Hague in Winter," now in the Amsterdam Gallery.

41

JACOB VAN DER DOES.

DUTCH.
1623—1673.

Italian Landscape with Cattle.

23½ x 30.

Jacob Van der Does, one of the founders of the guild of painters at The Hague (1656), was noted for his excellent animal painting, often rivaling the work of Paul Potter. His residence in Italy, that Mecca of the Dutch School, as Paris is to our own artists, is shown in the poetic handling of a local landscape.

JAN FYT.

42

FLEMISH.
1609—1661.

Hen and Chickens.

16 x 16.

One of the ablest of the Flemish animal painters, studied painting first under Jan Van den Bergh, and afterward profited by the tuition of Frans Snyders. His sojourn for seven years in Italy made him eligible to the guild of "Romanists" at Antwerp, which he entered in 1650. Fyt's work is perfect in its kind, exhibiting the finest observation of nature, and an execution which unites the greatest mastery with the utmost delicacy. His composition is unconstrained, and the coloring and tone of his pictures are most pleasing, whereof the above picture bears evidence.

43

PIETER VAN BLOEMEN.

FLEMISH.
1649—1719.

Return from the Hunt.

17 x 27.

(From the Walter Hurlbut Collection.)

This artist painted battles, travelers, cattle and landscapes. His pictures are much in the style of, and represent the same subjects as, those by Wouwerman. The mediæval castle in the middle distance, the varying planes in which the water in the moat is seen, the natural tell-tale grouping of the figures, the richness of the color—all these are points of excellence to be found in this interesting example.

HENRY HOWARD.

44

ENGLISH.
1769—1847.

Lady Reading.

28 x 25.

Henry Howard's works are graceful and pleasing as regards composition, and correct in drawing. The

"Lady Reading" shows also the deep, rich color of his palette, and the poetic handling of the landscape background. His honors at the Royal Academy, where in 1790 he won both the first medals, and of which he became a member in 1808, witness to his popularity.

45

J. C. IBBETSON.

ENGLISH.
1759—1867.

Pastoral Scene.

18 x 24.

Julius Cæsar Ibbetson, called by Benjamin West the Berchem of England, was one of the most popular contributors to the Royal Academy. This painting, dating 1799, in the best period of this artist, is representative of his work. The figures in the landscape were introduced by Rathbone.

46

SIR GODFREY KNELLER.

DUTCH.
1646—1723.

John, Duke of Marlborough.

52 x 39.

One of the portraits for which this courtier artist was famous. From the care bestowed to bring out apparently the best parts of his sitter, it is seen how this artist became popular.

47

BARTHOLOMEUS VAN DER HELST.

DUTCH.
1613—1670.

A Young Dutch Lady of the Seventeenth Century.

28 x 21.

In the opinion of many good judges, Bartholomeus Van der Helst, as a portrait painter, ranks next to Van Dyck. Sir Joshua Reynolds said of his great "Festi-

val," now in the Amsterdam Gallery: "This is perhaps the finest picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have seen." This head is a fair example of his work, showing his careful finish and rounding with solid and firm hand.

UNKNOWN.

48

EARLY ITALIAN
SCHOOL.

The Crucifixion.

21 x 27.

Although unable to attribute this picture with certainty, it is manifest that the excellent grouping and rich tone place it as the work of an adept. From certain characteristics we may suppose it to have been painted in the beginning of the sixteenth century.

49

PIETER VANDER WERFF.

DUTCH.
1665—1718.

Portrait of Vrouwe Adriaan Vander Werff.

19 x 16.

Although not as well known as his brother Adriaan, on account of the greater scarcity of his work, we find the excellent workmanship of Pieter shown in this portrait of the wife of his brother, which certainly was painted *con amore*. The fine color in the dress, and other excellencies, show how nearly Pieter Vander Werff rivaled the best work of Nicolaas Maes.

LUCAS VAN UDEN.

50

FLEMISH.
1595—1672.

View in Holland.

7 x 10.

Van Uden was one of the best landscape painters among the Flemings of his time, for he had studied

nature carefully; and his coloring is rich and clear, and equally good in works of both large and small size. The latter are carefully finished. Rubens often adorned his landscapes with figures, or employed him to paint the landscape part of his own pictures.

LUCAS VAN UDEN.

51

FLEMISH.
1595—1672.

View in Holland.

7 x 10.

While the former number showed a charming landscape with little figures, this picture of ships in the river and the houses bordering the stream shows the versatility of the artist and his great care, which, however, never degraded into microscopic minuteness. There is always freedom and life, never stiltedness. These two examples are representative of a man whose works are not often met with.

UNKNOWN.

52

EARLY FRENCH
SCHOOL.

Cumaean Sibyl Foretelling the Destiny of Aeneas.

42 x 54.

Each of the figures in this remarkably strong mythological painting has the stamp of a master hand in drawing, the male nude in the right-hand corner being especially vigorous. The tone or quality of the painting is superior to many of the French products.

M. J. MIEREVELT.

53

DUTCH.
1567—1641.

Portrait of Himself.

25½ x 20.

There is increased interest attached to a self-portrait, especially when it is the work of a master. Mierevelt shows in this counterfeit of himself that he had a subject worthy of his mettle, and the Dutch type has rarely been shown so well as in this portrait. The large ruff well sets off the ruddy face.

HERMAN SAFTLEVEN.

DUTCH.
1609—1685.

Inn on the Rhine.

22½ x 18.

A pupil of Van Goyen, this artist always resided in Holland, studying from nature and making occasional excursions up the Rhine. He became an excellent painter of landscapes, in which the perspective, both linear and aërial, is very well given, and which are distinguished by a soft bluish coloring. The groups of figures are also well placed. The example here given dates, from internal evidence, from his best period.

CLAUDIO RIDOLFI.

ITALY.
1560—1644.

A Venetian Lady.

22 x 18.

This artist studied under Paul Veronese, from whom he imbibed that sense of color for which he became famous, and which is recognized in the example before us.

CAV. MATTIA PRETI.
(IL CALABRESE.)ITALIAN.
1613—1699.

The Woman Taken in Adultery.

29 x 39½.

At the age of seventeen Preti went to Rome, where he studied under Guercino. His disposition brought him into many scrapes, so that in a duel he killed a rival and fled to Naples. There he killed a soldier, but was protected by the Viceroy. He next went to Malta, where he painted for eleven years, and was knighted. He had a fertile invention and his compositions are effective. The head of Christ in this painting is remarkably strong, the chiaroscuro correct and brilliant.

G. P. PANNINI.

57

ITALIAN.
1695—1768.

Landscape and Ruins.

30 x 26.

This painter was celebrated in the last century for pictures of the subjects to which he confined himself. He cared less for accuracy of detail than for picturesque effects, producing oftentimes striking results. This landscape, fine in color, shows also rich luminosity in the shadows. A picture of this size brought £360 at the Baring sale in 1892.

58

R. NOOMS (ZEEMAN).

DUTCH.
1612—1656.

Sea View.

7 x 9.

Very little is known regarding this artist, although he was a good painter and engraver. His cognomen Zeeman was given him from having been a sailor, whence also his natural selection of marine subjects. This is a delicate seascape on copper, cool and somewhat slaty in color, but eminently correct.

59

NICOLAS LANCRET.

FRENCH.
1690—1743.

The Captive Bird.

24 x 42.

Lancret had the advantage of the instruction of several masters, chief of whom was Watteau, who, however, quarrelled with him, as the pupil's pictures were sometimes mistaken for the master's. Lancret was admitted a member of the Académie in 1719, under the title of "peintre des fêtes galantes." This is an excellent example, it has a fine decorative quality, and in composition is very similar to one of Lancret's most famous paintings, now in the Louvre, though differently grouped.

60

JEAN MARC NATTIER.

FRENCH.
1685—1767.

Portrait of a Duchess.

42 x 36.

The lightness of touch and the agreeable tone of his coloring, combined with the graceful attitudes in which he placed his sitters, caused Nattier to be called "le peintre des graces." In this example the easy folds of the ermine lined purple robe, together with the graceful drawing of the hands, holding roses, well attest the merit of this title.

61

GASPAR POUSSIN.

FRENCH.
1613—1675.

Classical Landscape.

34½ x 44.

Nicolas Poussin, who had no children, adopted his wife's brother, Gaspar Dughet, who thus took the name of Poussin. Gaspar was Nicolas's pupil, but Claude also contributed, we are told, to his instruction. There is more serious feeling in his landscapes, more perception of the moral truth of nature and a grander reaching after its sympathy than in those either of Nicolas or of Claude. This is well illustrated in the present picture, where the composition of this classical landscape, so characteristic of the master, shows how he was inspired by the grandeur and infinity of nature.

62

CORNELIS VAN POELenburg.

DUTCH.
1586—1667.

Susanna and the Elders.

17½ x 13.

The artist resided for a number of years in Italy, and was invited by Charles I. to come to England, but loved his native Utrecht, where he was received on his return

with marked distinction. His coloring is delicate and his pictures finished with great care, especially his smaller landscapes. The subject before us is treated in the conventional manner, yet showing the peculiar characteristics of Poelenburg's manner. This picture was reproduced in colored mezzotint in 1760.

63

SIR THOMAS LAWRENCE.

ENGLISH.
1769—1830.

Lady with a Letter.

15 x 12.

William Etty, who was a pupil of Lawrence, wrote of him in his memoirs: "Lawrence's execution was perfect, playful yet precise, elegant yet free." He was a favorite of George III., who made him paint the Royal Family, which aroused a fashionable demand for portraits from his hand.

64

CLAUDE JOSEPH VERNET.

FRENCH.
1712—1789.

A Seaport.

22 x 28.

Joseph Vernet, as he is generally known, was so fortunate as to have the merits of his pictures recognized during his lifetime, and posterity has done justice to him. The brilliant effects of light and shade, of sunshine or storm, which he introduced into them, always strike the eye. He was commissioned by the French Government, after a twenty years' sojourn in Rome, to paint pictures of all the seaports of France.

This picture is a characteristic scene, showing in every particular the "hall marks" of our artist, especially as to the actions and drawing of the figures, which, as was customary in his time, are all entirely "classical."

65

J. F. VAN BLOEMEN.

FLEMISH.
1662—1740. (?)

Landscape and Figures.

24 x 32½.

An excellent example, showing the characteristic color and tone of this master, six of whose landscapes are found in the Louvre.

66

NICOLAS BERGHEM.

DUTCH.
1620—1683.

Crossing the Ford.

6 x 8½.

A pupil of J. Van Goyen and J. B. Weenix, Berghem's early work resembles the pictures of Weenix, but later, after his visit to Italy in 1648-55, he took a natural and original bend for landscapes, enriched with architectural ruins and charming groups of figures and cattle. This little cabinet picture shows the familiar grouping of cattle and smaller animals herded by a woman, and is a representative example.

67

SALOMON DE KONINCK.

DUTCH.
1609—1663.

Portrait of a Man.

12 x 9½.

The work of Salomon de Koninck is far rarer than that of his brother Philip. Although not a pupil of Rembrandt, like his brother, he still, strangely enough, shows more of Rembrandt's influence. His color is somewhat deeper and richer. This fine portrait of a man came from the Cardinal Antonelli collection, and was at one time accredited to Rembrandt.

PIETER SNAYERS.

FLEMISH.

1593—1670.

A Catastrophe.

17 x 24.

Snayers was painter to Albert and Isabella and later to the Cardinal-Infanta. He is best known as a painter of sieges and battles, but his landscapes are true to nature in coloring, and vigorously painted. The "Catastrophe" is an animated scene of a wagon upset in the gully of the road, with an interested group of spectators in the field in the foreground. The distance, with its cathedral and houses, is finely executed. It is a remarkably good example of the Flemish School.

T. GAINSBOROUGH.

ENGLISH.

1727—1788.

Landscape.

20½ x 17½.

Forty-eight years after Gainsborough's death John Constable, in an address delivered at the "Royal Institute of Great Britain," paid this eloquent tribute to the landscape painting of his great Suffolk predecessor:

"The landscape of Gainsborough is soothing, tender and affecting. The stillness of noon, the depths of twilight, and the dews and pearls of the morning, are all to be found on the canvases of this most benevolent and kind-hearted man. * * * * *

Gainsborough has been compared to Murillo by those who cannot distinguish between the subject and the art. Like Murillo, he painted the peasantry of his country, but here the resemblance ceases. His taste was in all respects greatly superior to that of the Spanish painter."

This picture is an early example of the Bath period.

JOHN CONSTABLE.

ENGLISH.

1776—1837.

The Gypsies.

4¾ x 5½.

From the collection of Captain French, British Army, who received it as a gift from the grandson of the artist, Captain Constable.

Constable, who was a boy of nine when Gainsborough died, and, like him, a native of Suffolk, carried on Gainsborough's work of portraying the common aspects of English cultivated scenery, leaving untouched its mountains and lakes. One sees in Constable's pictures exactly what the poets have sung as characteristic of lowland England—English homes, with dewy pastures, dewy trees. It is now admitted that Constable's influence turned the French landscapists from the "ideal" style of landscape, as practiced by Claude and Poussin, to that school of the 30's of which the Barbizon men are the most important group. This picture shows the same freedom of handling and expressive touch as are found in his larger works.

JAN VAN GOYEN.

DUTCH.

1596—1656.

Scene in Holland.

24 x 34.

The works of Van Goyen, which are remarkable for true representation of nature, light and delicate painting, and spirited drawing, have enormously increased in value within the last fifty years. While of pictures by Van Goyen sold between 1771 and 1861 only one brought more than \$150, his works since that time have brought as much as \$2,000 in public auctions. The cattle ferried over the river in the present example, as well as the rolling landscape, are peculiarly characteristic of the master.

AART DE GELDER.

72

DUTCH.
1643—1727.

A Dutch Savant.

30 x 25.

After studying under Van Hoogstraten, this painter entered, in 1665, the school of Rembrandt, with whom he worked for two years. He had, like that master, formed a large collection of old dresses, armor, etc., which he used in dressing the figures in his historical works. He was a fine colorist, fond of picturesque effects. He had a broader touch than Rembrandt, whom he, however, greatly resembles in color. His work has frequently been exploited as his master's. The plausibility of this may be readily seen in this example.

73

FRANCISCO DE ZURBARAN.

SPANISH.
1598—1662.

The Immaculate Conception.

$44\frac{3}{4} \times 36\frac{1}{2}$.

Zurbaran was a pupil of the painter-priest Juan de Roelas, and of Murillo. He became peculiarly skillful in the arrangement of dress, by constant use of a lay figure, as is shown in the example before us, where the folds of the heavy cloak, stiff on account of the heavy stuff, hang naturally. This Murillo-like conception was for many years an altar piece in a church, and was sold to the family from whom last purchased in 1823, the price brought at the sale being \$1,500.

74

IL CANALETTO.

ITALIAN.
1697—1768.

A Fête on the Plaza San Marco, Venice.

$15\frac{1}{2} \times 24\frac{1}{2}$.

Antonio Canal, called Canaletto, studied carefully in Rome the antique buildings, and devoted himself principally to reproducing views of that city, with extraordi-

nary success as regards drawing, perspective and coloring. He was also famous for the spirited small figures which he introduced in his compositions.

The artist, decomposing the light, has drawn from it an infinite variety of tints, yet all submerged between the golden light. There is glistening luminosity playing over that square, where the architectural lines readily guide the eye to the source of light in the distance.

GEORGE ROMNEY.

75

ENGLISH.
1734—1802.

Miss Kitty Calcraft.

13 x 12.

From the collection of Humphreys Ward, the famous English art critic; sketch for the large picture referred to in George Moore's "Modern Painting."

Romney's romantic career, his connection with Emma Hart, whose liaison later with Lord Nelson became historic, his hatred for Reynolds, his sad death in mental darkness—all this is too well known for enumeration. The charm and cunning of his hand are never seen better than when he painted a young face, reminding him that—

"Rosy is the west, rosy is the south,
Roses are her cheeks, and a rose her mouth."

76

GASPAR VANVITELLI (VAN WITTEL).

ITALIAN.
1647—1736.

The Shipbuilders.

36 x 50.

Born in Utrecht, this painter went young to Italy, where he Italianized his name. His pictures, principally views in the neighborhood of Rome and of seaports in Italy, are executed with much care and attention to detail, and in a light, clear style of coloring. The example before us presents the artist at his best, the architectural details and well-grouped activity of the figures being flooded with the rich sunlight of the clear Italian sky.

